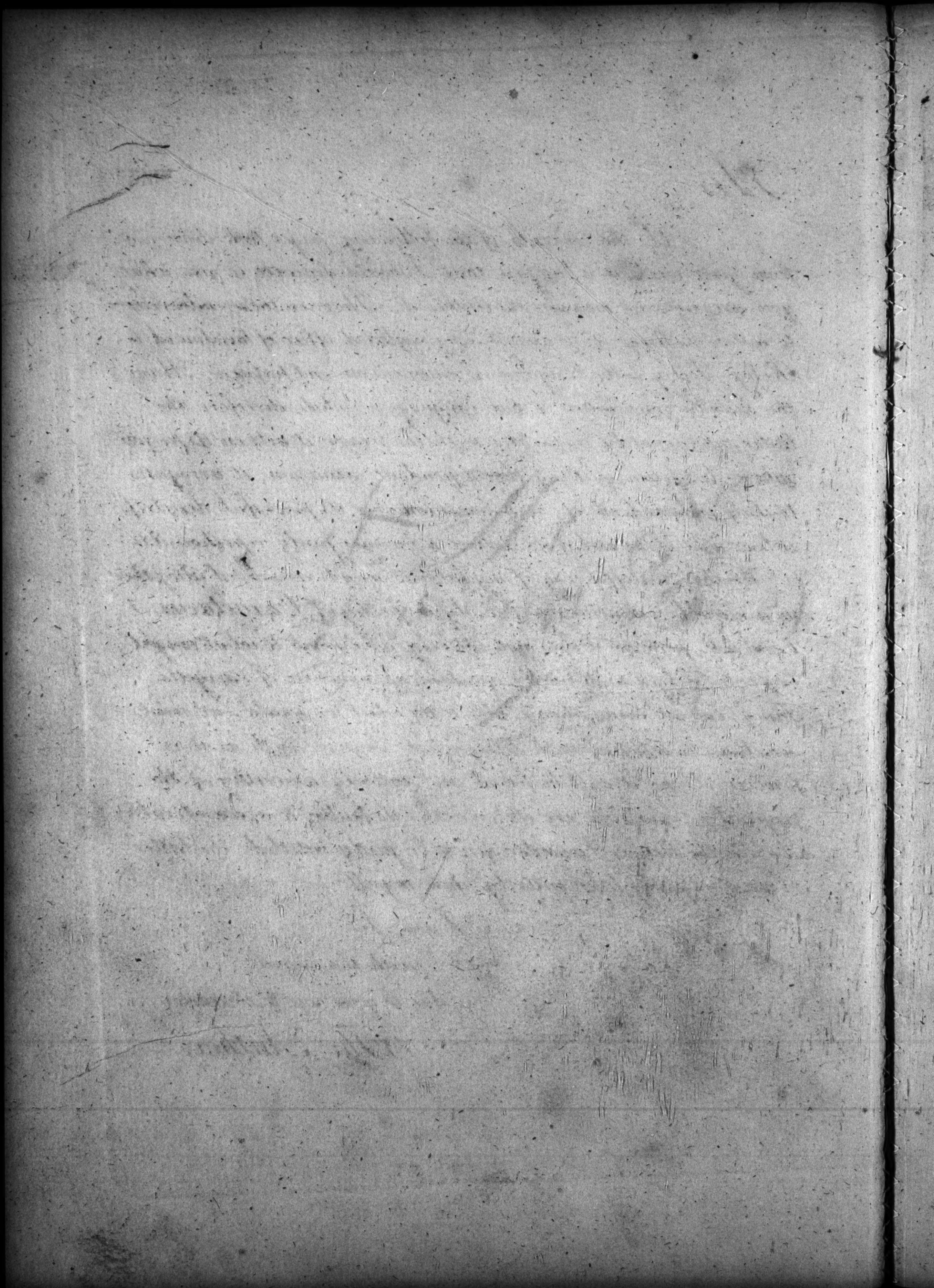




Caractacus.



Sir

As the contents of the following pages took their rise from your work, it is but just that I should dedicate to you what you are in some measure the Author of. I have in them endeavoured to restore to Music its ancient & long neglected office of handmaid to Poetry: Poetry is the language of enthusiasm and passion; Music the suitable enunciation of that language: while therefore the latter subordinately cooperates with the former, it acts in its proper sphere: but when, quitting this dependent situation, it arrogates to itself independence of, nay dominion over, its powerful directors; it loses sight of the end of its nature & becomes justly reprehensible.

Whether this offspring of my labours may be considered altogether as a suitable enunciation of the lyric poetry of Caractacus, I know not: perhaps it does not entirely correspond to what might be produced by a continually spontaneous exertion of energetic Fancy: but not being always able to do what we would, we must, sometimes be satisfied with doing what we can: such as it is however, I hope it will be found not entirely unworthy of the original: whatever are its merits or its faults, to a considerable share of the former I consider you to be justly intitled, the latter, I must as justly take entirely upon myself.

I am Sir

with the respect  
due to your age & character

The Author.

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# GENERAL INSTRUCTIONS

FOR THE PERFORMANCE OF THE

## MUSIC OF CARACTACUS.

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THE design of this MUSIC is to represent, by corresponding Sounds and Rhythms, the Ideas expressed, and those alluded to, in the DRAMA, principally in it's lyric parts: the former is attempted to be done by the VOCAL, the latter by the INSTRUMENTAL MUSIC.

The Vocal Music professes to represent the Expressions and the Metre of the Lyric Poetry: for the former purpose I have endeavoured to accommodate the Melody and Harmony to the general sense of the phrase, yet so as to express also particular emphatical words:—for the latter I have, 1st. in general measured every syllable by one note of nearly corresponding length—2dly. I have marked the accented syllable by the Downstroke, leaving the unaccented ones to the Upstroke—3dly. I have marked the end of every line with a short Rest, unless where the sense requires a longer one.

The Instrumental Music professes to represent that to which the Drama in different parts refers, viz. Symphonies, or that which may be expressed by Symphonies; the words therefore which precede or follow will often sufficiently point out the nature of each: but, as there is no such guide for the Overture and some others, and as several of the rest are very generally referred to, I shall subjoin a particular explanation of such as I think require it.

The Overture consists of two parts: the first (No. 1.) is intended to represent the Spirits of SNOWDON lamenting the approaching fall of MONA: the second, (No. 1. a.) the Souls of the departed Druids, personified by the Harp, interceding to avert the impending danger: the first continuation of No. 1. a reluctant denial of their request: the continuation of No. 1. a. a second attempt of the Druids to avert the danger: the second continuation of No. 1. which concludes the Overture, a reluctant but final denial.

The Symphony, No. 2. is intended as an introduction of the Druids in a manner suitable to their character: the first four Bars are more particularly meant to regulate their steps; each interval between note and note in the Base Cliff to be one step. The remainder of the Symphony may either mark the progress of the procession, (in which case there will be two steps for every Bar,) or it may be played the Druids standing still.

The first part of No. 3. is meant to regulate the steps of the Druids "circling the holy ground;" two steps for each Bar. At the words "Druid, at thy dread command," &c. the Druids will accordingly pace the holy ground, each Bar marking one step. At the words,  
A "We

"We lift our boughs," &c. the boughs should accordingly begin to be raised, and continue rising till the word "dew;" then be dashed over the ground till the word "ground;" then through the air till the word "air." The repetition and conclusion of No. 3. may either be played the Druids standing still, or again regulate their steps.

The nature of No. 4. is sufficiently pointed out by MODRED's speech which precedes it.

No. 5. is meant to represent SNOWDON answering, first faintly and at a distance, then louder and louder to No. 4.

No. 6. is meant to represent the beginning, progress, and completion of a Storm.

No. 7. is meant as a sweet and pathetic invocation of SNOWDON.

No. 8. is SNOWDON's answer.

No. 9. 10. 11. 11. a. 11. b. are sufficiently pointed out by the words which follow each respectively.

No. 12. 13. are meant to represent the Spirits of SNOWDON dancing aerial dances.—The same of No. 14. 15. 16.

No. 17. is meant as a general, and 17. a. as a more particular, introduction to the words which follow.

No. 17. b. 17. c. 18. 19. 20. 20 a. are sufficiently explained by the words which follow them respectively.

No. 21. is explained by the words which precede it.

No. 22. 22. a. 22. b. 22. c. 22. d. are explained by the words which follow each respectively.—The same of No. 23. 24. 25.

No. 26. to where the Balloon enters, is intended as a solemn and pleasing Symphony, to excite ideas suitable to the occasion described in the preceding words. From the bar where the Balloon enters, to the end of No. 26. I have endeavoured to represent, by the notes allotted to that instrument, the act of dying of a man, such as alluded to in the words; the upper part, which may be considered as a continuation of the Symphony, being intended to soothe him in his last moments. Having now, at the end of 26. breathed his last, his Spirit is endeavoured to be represented, in the first 26. a. as "stealing from the earth," and beginning to approach a Chorus of blessed Spirits, represented as at a distance by the first 26. b.—the Spirit continuing to raise itself from the Earth in the second 26. a. the Chorus is heard a little nearer in the second 26. b.—the Spirit continuing to raise itself in the third 26. a. at length approaches the Chorus, which now breaks out in full Symphony in the third 26. b.—the fourth 26. a. is intended as a still nearer approach to, and final junction with, the Chorus in the fourth 26. b. which is then supposed gradually to recede from the audience, until lost "in the bright fount of day."

No. 27. is meant as a suitable Introduction to the subsequent Invocation of the Druids: It may also serve, either in part or in the whole, to regulate their steps; one step for each Bar.

No. 28. is referred to by the subsequent words.

No. 29. 30. 31. are referred to by the words which follow each respectively.

No. 32. is meant as a suitable Introduction to the words which follow.

No. 33. 34. 35. 36. are sufficiently described by the words which follow each respectively.

*If this should ever be performed, the following additional Instructions will be of service.*

## GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE VOCAL MUSIC.

The Voices for which the above Music is composed are Base and Tenor; either single, in Unison, or in parts: it is single only in the Arch-Druid's musical part, in the answers of CADWALL and BRENNUS, and in the words, "MONA ON SNOWDON calls," to be pronounced by one of the Chorus: The rest is sometimes in Unison, sometimes in two, three, or four parts; all equally intended for the whole Chorus.—To ascertain, with certainty, the exact proportion of each kind of Voice is, at present, impossible; but I think that six Bases and six Tenors, or, if it be thought worth while, twelve Bases and twelve Tenors, divided as follows, will sufficiently produce the effect intended; that is to say, when in three parts, but the middle part composed of Bases and Tenors in Unison; such middle part to consist of one third of each, each remaining two thirds being appropriated to each extremity: when in three parts, without Unison in the middle; such middle to consist of one half of either the Bases or Tenors, according to the Cliff; except only in two places, which I have marked thus (\*) where the middle part, consisting of Bases and Tenors in Unison, divides: when in four parts, each part to consist of one half of the whole number of Voices belonging to it's Cliff; except only in seven places, which I have marked with Crosses, where the Music having been for some time in three parts, (the middle consisting of Bases and Tenors in Unison,) opens into four, by such middle part dividing: the strongest Tenors to have the outside part, except in two places, marked thus (+) where they are to have the middle part in Unison with Bases.

I have endeavoured, as much as possible, to reconcile the Metre with some of the different kinds of Time now in use; and in this I have been so far successful, that, with four only apparent exceptions, viz. three where, for the greater accuracy, I have changed the Time from  $\frac{3}{4}$  to  $\frac{3}{8}$  in the middle of two verses; and one where, for the same reason, I have changed it from  $\frac{3}{4}$  to 2. all which are in effect no more than if I had said in the three first, "un poco Presto;" in the last, "Largo"—with these four exceptions every verse is, without violence to the Language, adapted to some kind either of Common or Triple Time; but as according to my plan, the end of every verse demands a Rest; and each stop must likewise have a Rest or Rests of corresponding length; when these were followed by an unaccented syllable, it sometimes became utterly impossible for me to include them in a Bar of the preceding Time: whenever this happens, the proper Bar must be measured off, and the un-

accented

accented Syllable, which causes the irregularity, go for an additional Upstrike. At all events however, in a vocal performance of such length, in which the Time changes so often, it will be necessary to appoint somebody to keep it throughout; as well with respect to its Quickness and Slowness, as to its general nature: with respect to the former, I have to add, that the quickest Time must be sufficiently slow for the fingers to pronounce the words distinctly. If it should be found too difficult for them to get their respective musical parts accurately by heart, a Forte Piano must be placed somewhere near the Chorus to prompt them.—In consequence of the Lyric parts being given throughout to the Chorus, the Arch-Druid's speech, beginning the fourth Scene of the second Act, must be either wholly left out, or altered thus:

My holy Brethren stay: ye have the key  
That best can ope the portal of the soul:  
Unlock it straight, and lead the pensive Pilgrim  
Through the vast regions of Futurity.

## GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE INSTRUMENTAL MUSIC.

The Band should be large.

There must be three Trombones for the Symphonies of the last Act.

In those Symphonies in which the upper part lies on, while the middle or lower part moves, care must be taken that such middle or lower part be distinctly heard.

The Shakes are to be performed by one Instrument only; the others, when any, in Unison with it, to lie on.

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38  
12 14  
130



2

N<sup>o</sup> 1. Largo.

Violins 1<sup>st</sup> 2<sup>d</sup> Piano. un poco Fermo. Pia. un p. F. Pia. un p. Fermo. un p. F.

Tenor. Piano. un p. F.

Violoncello. un poco Fermo.

Bass, and Harp. Piano.

The ligatures for the Bass; the Harp to mark every bar.

Pia. un p. F. Piano. Fermo. Fermo.

Piano. un p. F. Pia. un p. F. un p. F. un p. F.

Nº 1. a. Andante.

3

Harp. 





Nº 1. Largo.



Here Nº 1. a.  
to be repeated.

Nº 1. Largo.



Handwritten musical score on aged, stained paper. The page contains approximately 15 staves of music, with some staves grouped by brackets on the right margin. The notation is dense and appears to be from a 19th-century manuscript. The paper is heavily discolored and shows signs of wear, including a small dark spot near the center-right.

Partial view of the adjacent page, showing the right edge of the musical score. Visible staves and notation include:

- Staff 1: **V**
- Staff 2: **T**
- Staff 3: **H**
- Staff 4: **in**
- Staff 5: **B**
- Staff 6: **G**

Nº 2. Grave.

5

Tutti Forte.

Tutti un poco Piano.

Violins  
1st  
2d

Tenor.

Harp: and  
in unison

with the upper parts.

Bases.

Tutti Piano.

Harp in unison with all the parts.

Tutti Forte.

Harp in unison with the upper parts.

Grave.

Sleep and silence reign a-round, Not a night breeze wakes to blow,

Cir-cle fons this ho-ly ground, Cir-cle close, in tri-ple row.

6 N<sup>o</sup> 3. Andante.

Violins 1<sup>st</sup> 2<sup>d</sup>

Tenor.

Harp: and in unison with the upper parts.

Bases.

Grave.

Druid at thy dread command, When thou wav'st thy potent wand,

See we pace this ho-ly ground, With solemn footsteps soft and slow, While

sleep and silence reign a-round, And not a night breeze wakes to blow.

'Tis well. and now if mask'd in vapours drear,

Any malign or earth born spirit dare, To hover round this confe-

-crated space, Haste, with light spells the mur-ky foe to chase.

We lift our boughs of vervain blue, Dip'd in cold September dew, And

dash the moisture chaste and clear, O'er the ground; and through the air.

Now the place is purg'd and pure, Brethren say; for this high hour,

Are the milk white steers prepar'd, Whose necks the rude yoke ne-ver fear'd,

To the furrow yet unbroke? For such must bleed be-neath yon oak.

Druid these in or-der meet, Are all pre-par'd.

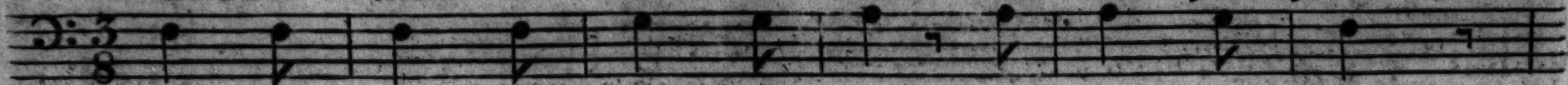
But tell me yet, Cadwall, did thy step profound, Dive in-to the cavern

deep, Twice twelve fathom un-der ground, Where our sage forefathers sleep?

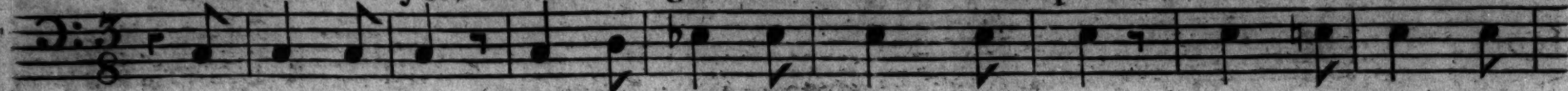
Thence with reverence hast thou borne, From the con-fe-ra-ted chest, The golden

fickle, scrip, and vest, Whil-om by old Bel-i-nus worn.

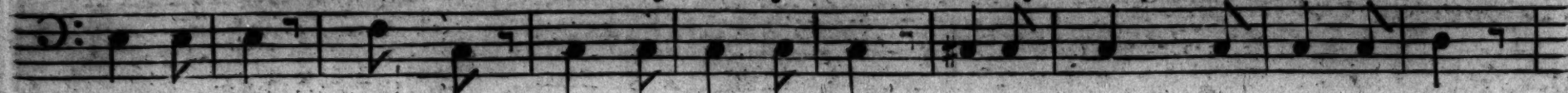
Dru-id these in or-der meet, Are all pre-par'd.



But tell me yet, From the grot of charms and spells, Where our matron



rister dwells, Brennus, hath thy holy hand, Safely brought the Druid wand,



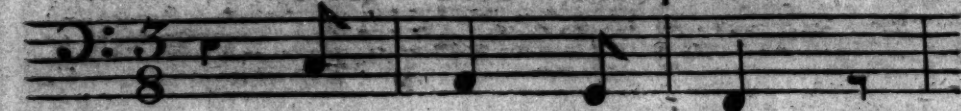
And the potent adder stone, Gender'd fore th'autumnal moon?



Dru-id these in or-der meet, Are all pre-par'd.



Then all's compleat.



Nº 3. to be repeated: and then as follows.

**Tutti Piano.**



Harp in unison  
with all the parts

**Tutti Forte.**



Nº 4.

Maestoso.

9

The shakes by the Organ.

Violins 1<sup>st</sup>  
2<sup>d</sup>

Tenor.

Violoncello.

Bass.

Organ to play in unison with all the parts.

The musical score is divided into three systems. The first system includes staves for Violins 1<sup>st</sup> and 2<sup>d</sup>, Tenor, Violoncello, Bass, and Organ. The second system continues the Violins, Tenor, and Violoncello parts. The third system continues the Violins, Tenor, and Violoncello parts. The Organ part is indicated to play in unison with all the parts.

Tutti Piano.

Tutti Piano.

Musical score for the first system, measures 1-8. It features a grand staff with treble and bass clefs. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a harmonic line with whole and half notes. Dynamics include "Tutti Piano" and "Forte".

Tutti un poco Forte.

Musical score for the second system, measures 9-16. It continues the grand staff notation. The treble staff has a more active melodic line. Dynamics include "Tutti un poco Forte".

Tutti Forte.

1<sup>st</sup>2<sup>d</sup>

Musical score for the third system, measures 17-24. It features a grand staff with treble and bass clefs. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a harmonic line with whole and half notes. Dynamics include "Tutti Forte".

Maestoso.

Andantino.

un poco Forte.

Hear thou King of mountains hear.

Musical score for the fourth system, measures 25-32. It features a grand staff with treble and bass clefs. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a harmonic line with whole and half notes. Dynamics include "Andantino" and "un poco Forte".

N<sup>o</sup> 5.

11

Violins 1<sup>st</sup>  
2<sup>d</sup>

Maestoso.  
Tutti Piano.

Tenor.

Violoncello.

Bass.

Organ to play in unison with all the parts.

Maestoso.

Tutti un poco più Forte.

Andantino.

Hark!

Andantino.

The upper note for the Organ.

She speaks from all her strings!

12 Maestoso.

Tutti un poco più Forte.

The first system of music consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, indicating a fast tempo. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

Maestoso.

Tutti Forte.

The second system continues the musical piece. The treble staff has a melodic line with dotted rhythms. The bass staff has a more active accompaniment with eighth notes. The key signature remains one sharp.

Andantino.

Andantino.

The third system is marked 'Andantino'. The tempo is slower than the previous sections. The treble staff has a simple melodic line. The bass staff has a steady accompaniment. The key signature remains one sharp.

Hark!

her

The fourth system continues the 'Andantino' section. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. The key signature remains one sharp.

Maestoso.

Tutti Forte.

The fifth system is marked 'Maestoso' and 'Tutti Forte'. The tempo is fast. The treble staff has a melodic line with dotted rhythms. The bass staff has a steady accompaniment. The key signature remains one sharp.

loudest e - cho rings!

The sixth system continues the 'Maestoso' section. The treble staff has a melodic line with dotted rhythms. The bass staff has a steady accompaniment. The key signature remains one sharp.

**Maestoso.**

**Andantino.**

13

un poco Piano

King of mountains bend thine ear,

Send thy spi - rits;

send them soon;

Now when midnight

and the moon,

Meet up -

- on thy front of snow:

See their gold and

e - bon rod;

Where the sober sifters

nod;

And greet in

whis - pers sage and flow.

**Nº 6.**

**Andantino**

usual pitch.

Bases, and  
Organ in  
unison with them.

**Tutti Piano.**

**Diminuendo.**

Snowdon mark!

**Piano.**

**Crescendo  
un poco.**

**Diminuendo.**

'Tis magic's hour!

**Piano.**

**Crescendo un poco.**

**Diminuendo.**

Now the mut - ter'd spell hath pow'r!

14

Violins 1<sup>st</sup>  
2<sup>d</sup>

Clarionets 1<sup>st</sup>  
2<sup>d</sup>

Bassoons and  
Serpent : the  
former in uni-  
son with Violoncello, the latter with Double Base.

Bases and  
Organ.

Kettle Drum.

*un poco Forte.*

*Crescendo. Tutti Forte.*

with the upper parts.  
Organ in unison

*Tutti Fortissimo.*

Forte.

15

Pow'r to rend thy ribs of rock! The four last bars of N<sup>o</sup> 6. to be here repeated: and then instead of the bar of rest, thus - And burst thy base with

thunders shock! Piano. But to thee no ruder spell, Shall Mona use, than those that

dwell, In music's secret cell, and lie, Steep'd in the stream of harmony.

N<sup>o</sup> 7.

Andantino.

Flutes 1<sup>st</sup>  
2<sup>d</sup>

Tutti Piano.

Harp.

Bassoons 1<sup>st</sup>  
2<sup>d</sup>

Harp.

Musical score for Flutes, Bassoons, and Harp, measures 1-15 of N<sup>o</sup> 7.

Musical score for Flutes, Bassoons, and Harp, measures 16-30 of N<sup>o</sup> 7.





Bassoons 1<sup>st</sup>  
2<sup>d</sup>

Tutti Piano.

Harp.

This musical score is for a section featuring Bassoons and Harp. The tempo is marked 'Adagio'. The score is written for two Bassoons (1<sup>st</sup> and 2<sup>d</sup>) and a Harp. The key signature has one flat (B-flat), and the time signature is 3/4. The music is in a 'Tutti Piano' dynamic. The score consists of several systems of staves. The Bassoon parts are written in the upper staves, and the Harp part is written in the lower staves. The Harp part features a prominent arpeggiated figure in the right hand, which is sustained throughout the section. The Bassoon parts provide a melodic and harmonic accompaniment to the Harp. The notation includes various musical symbols such as notes, rests, and dynamic markings.

usual pitch

Snowdon has heard the strain.

## Nº 9. Spiritoso.

Harp.

Harp.

Piano.

Hark! un poco più Forte.

mid the wond'ring

grove, O - - ther harp - ings an - fwer clear!

N<sup>o</sup> 10.

## Adagio.

Flutes 1<sup>st</sup>  
2<sup>d</sup>

Tutti Piano.

Bassoons 1<sup>st</sup>  
2<sup>d</sup>

Flutes 1<sup>st</sup> 2<sup>d</sup> and Bassoons 1<sup>st</sup> 2<sup>d</sup> play a melodic line in 2/4 time, marked Adagio. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The dynamic is marked 'Tutti Piano'.

The musical line continues with a change in rhythm to 3/8 time. The lyrics 'O - ther voi - ces meet our ear!' are written below the staff.

N<sup>o</sup> 11.

## Andante.

Violins 1<sup>st</sup>  
2<sup>d</sup>

Tutti Piano.

Tenor.

Bases.

Violins 1<sup>st</sup> 2<sup>d</sup>, Tenor, and Basses play a melodic line in 3/4 time, marked Andante. The dynamic is marked 'Tutti Piano'.

The musical line continues with a change in rhythm to 3/8 time. The lyrics 'Pinions flutter!' are written below the staff.

N<sup>o</sup> 11. to be  
here repeated.

Nº 11. a.

21

*Tutti Piano.*

shadows move!

Bu- fy murmurs hum a- round!

Nº 11. b.

*Tutti Piano.*

Rustling vestments brush the ground!

22 N° 12.

Tempo di Minuetto.

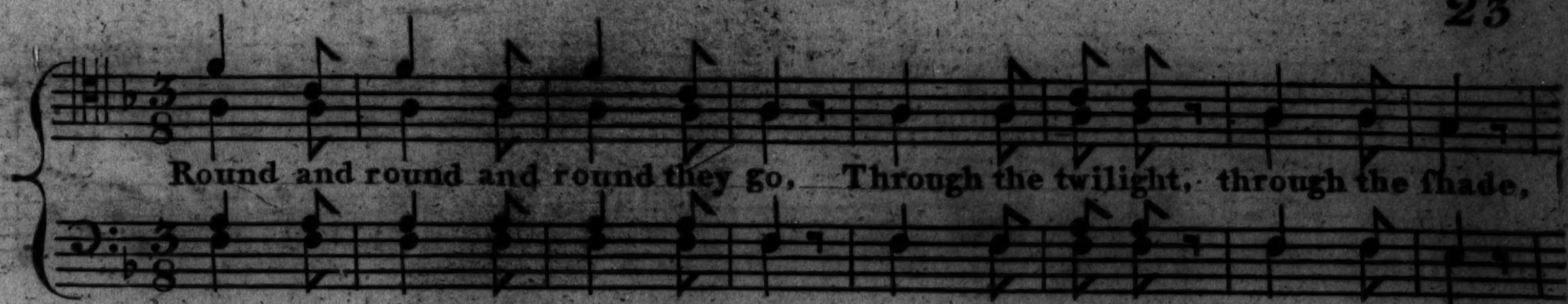
1<sup>st</sup> 2<sup>d</sup>

N° 13. Allegretto

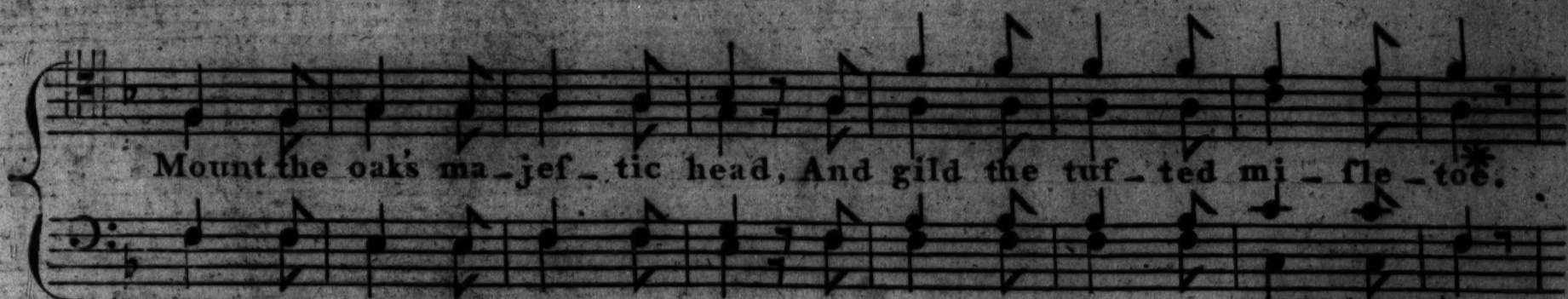
Harp.

Harp.

h

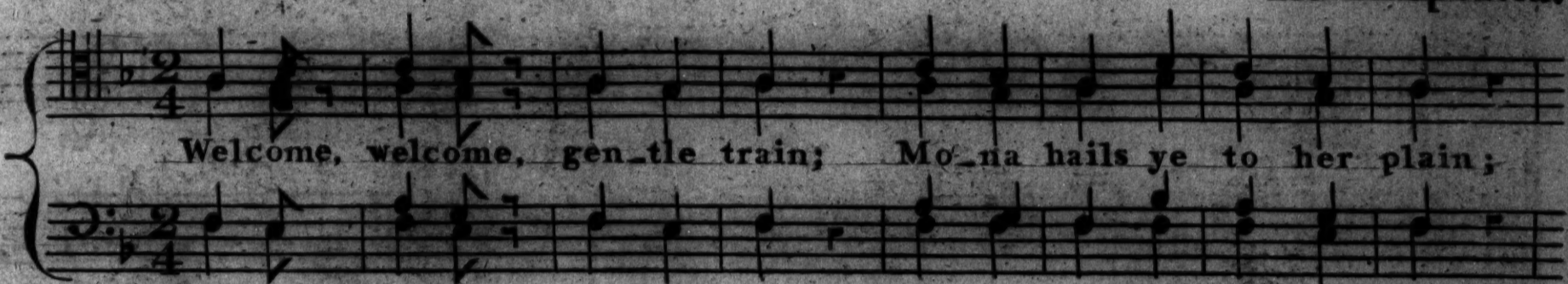


Round and round and round they go, Through the twilight, through the shade,




Mount the oak's ma-jes-tic head, And gild the tuf-ted mi-fle-toe.

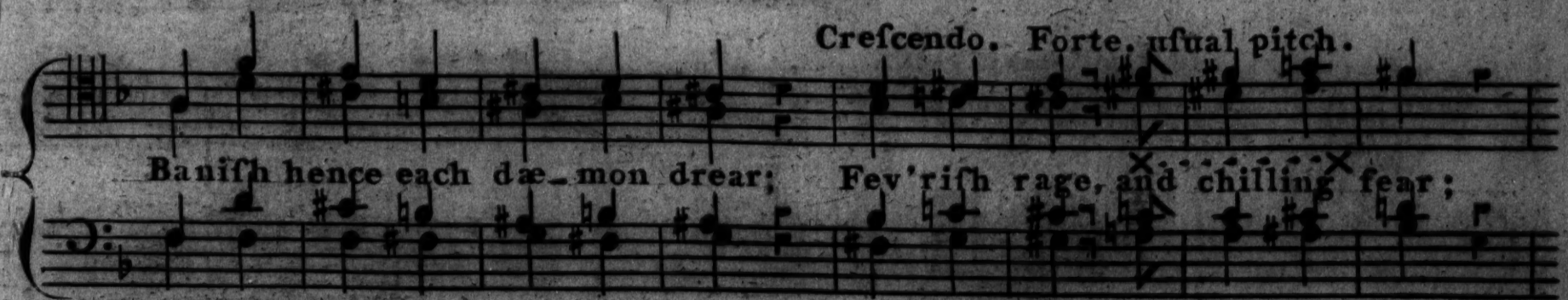
N<sup>o</sup> 12. 13. to be  
here repeated.



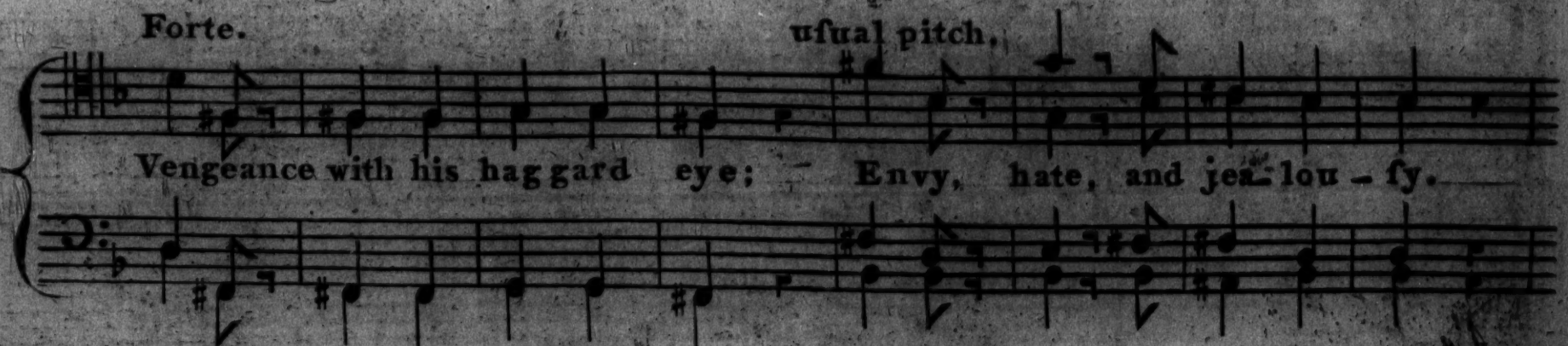
Welcome, welcome, gen-tle train; Mo-na hails ye to her plain;



Here your genial dews dispense; Dews of peace and in-no-cence:



*Crescendo. Forte. usual pitch.*  
Banish hence each dæ-mon drear; Fev'rish rage, and chilling fear;



*Forte. usual pitch.*  
Vengeance with his haggard eye; Envy, hate, and jea-lou-sy.

24 N<sup>o</sup> 14. Andante.

Violins <sup>1<sup>st</sup></sup>  
<sub>2<sup>d</sup></sub>

Tenor.

Bases.



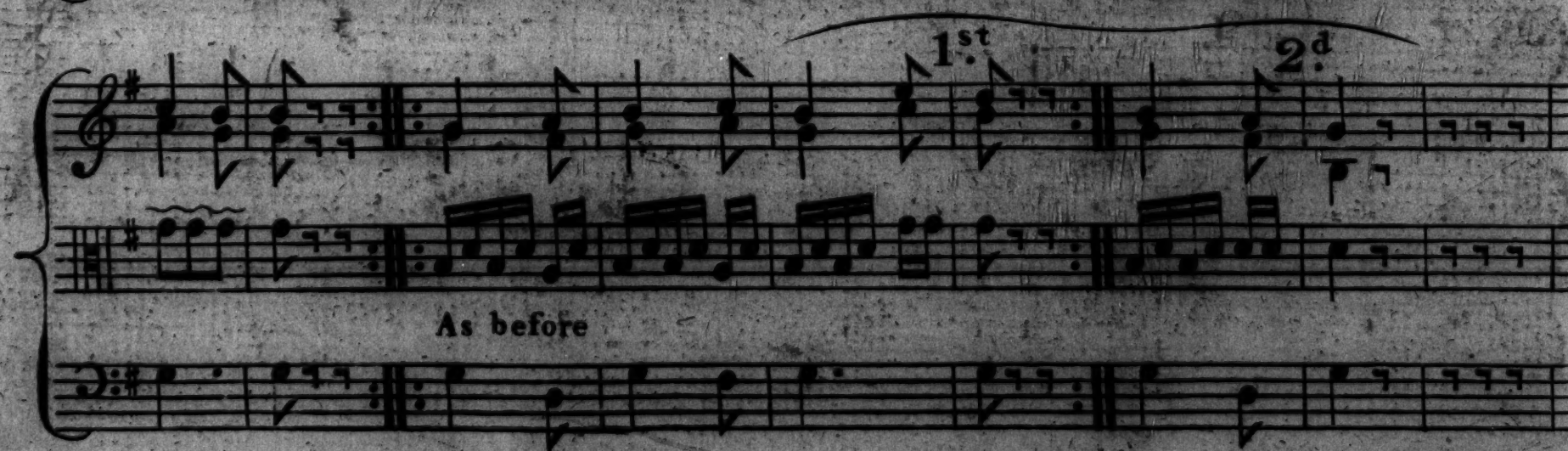
N<sup>o</sup> 15. Vivace.



Tutti Piano

<sup>1<sup>st</sup></sup> <sup>2<sup>d</sup></sup>

As before



N<sup>o</sup> 16. Allegro Spiritoso.

HARP.

Un poco forte

HARP.

*pia*un *p f**pia*un *p f*1<sup>st</sup>2<sup>d</sup>

Mo-na-ty grove is Virtue's throne:

To Peace, to Pi-e-ty a-lone, Thy

central Oak its shade ex-tends:

Here melting in de-votion's fires, The

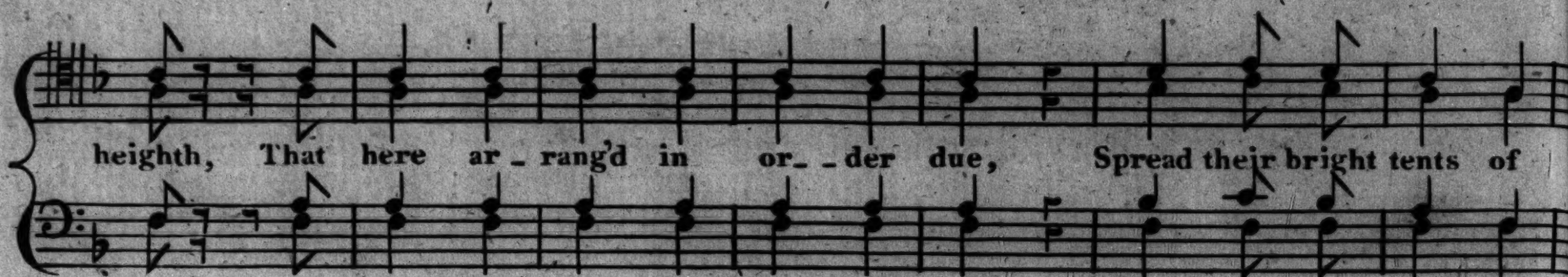
Soul sub-lim'd to Heav'n as-pires:

It's dross sub-sides, it's gold as-cends:

Here N<sup>o</sup> 14. 15. 16. to be repeated.




Pure as this glittering race of light, That tend thy call from Snowdon's



height, That here ar-rang'd in or-der due, Spread their bright tents of



Saf-ron hue; So pure, so bright, thy fons shall shine When life's de-



-lu-sive dream is o'er; Like them be crown'd with Mis-le-toe di-



-vine; Like them in a-zure fields of æ-ther foar\*.

## Nº 17 Spiritoso

Violins 1<sup>st</sup>

Tenor

Bases

Tutti Piano

Tutti Forte

Tutti Forte.



Tutti Piano

Tutti Forte



N<sup>o</sup> 17. a . Spiritoso

HARP.

HARP.

Forte

## Andantino

Hail thou Harp of Phrygian frame, In years of yore, which Camber bore, From Troy's se -

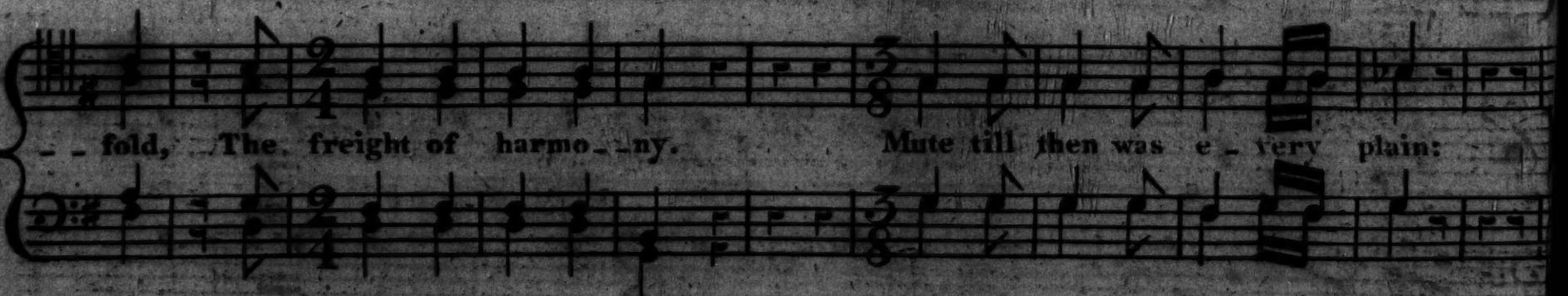
pulchral flame: With ancient Brute, to Britain's shore, The mighty minstrel came.

N<sup>o</sup> 17 b . Spiritoso

HARP.

HARP.

Forte

N<sup>o</sup> 17. B. to be here repeated with the whole bar of rests; thus

Save where the flood, o'er mountain's rude, Tumbled his tide a - - main; And E - cho

from th'impending wood, Re - founded the hoarse strain: Dismal notes; and answer'd

soon, By fa - vage howl the heaths a - mong; What time the Wolf doth bay the trembling

Nº 17. c. Maestoso

Moon, And thin the bleating throng.

HARP

Thou spak'st im - pe - rial Lyre.

N<sup>o</sup> 18. Andante1<sup>st</sup>  
Flutes  
— 2<sup>d</sup>

Tutti Piano

1<sup>st</sup>  
Bassoons  
— 2<sup>d</sup>

Harp

and in Unison with Flutes

In Unison with all the parts

N<sup>o</sup> 19. Adagio. *h*1<sup>st</sup>  
Flutes  
2<sup>d</sup>

Tutti Piano

1<sup>st</sup>  
Bassoons  
2<sup>d</sup>

Harp

and in unison with Flutes

Harp in unison with all the parts

The rough roar ceas'd, and airs from high, Lap't the land in

ex-ta-cy: Fan-cy the Fai-ry with thee came; And In-fpi-

ra-tion, bright eyed dame, Oft at thy call would leave her Sapphire fky:

Nº 20 Andantino

Violins  
Tutti Pianissimo  
Tenor  
Basses  
And if not vain the

verse pre-fumes, Even now some chaste Di-vi-ni-ty is near: N° 20 to be here repeated: except the bar of rests.

For lo! the sound of distant plumes; Pantsthrø the pathless desert of the air:

Tutti Pianissimo

'Tis not the voice of her:

Nº 20. a. to be  
here repeated.

'Tis sleep, her

Adagio

dew - y har - bin - ger.

Tutti  
Piano

Change my Harp, Oh change thy measures:

Cull from thy mel - li - fluous treasures, Notes that steal on e - ven

feet; E - ver flow, yet ne - ver pau - ling;

Mixt with ma - ny

war - ble sweet, In a - ling - ring cadence clo - sing.

36 No. 21

Largo

Violins 1<sup>st</sup>  
2<sup>d</sup>

Tenor

Harp

Harp

Bases

Tutti Piano.

In Octave below to Violins.

In Unison with Violins

In Octave below to Violins

This page of a handwritten musical score contains several systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like *h* and *mf*. Performance instructions are written in ink above the staves.

The first system includes the instruction: **In Unison with Violins and Tenor**. The second system includes the instruction: **In Unison**. The third system includes the instruction: **with Violins**. The fourth system includes the instruction: **In Octave below to Violins.**

On the far left margin, the word "Violins" is partially visible, indicating the instrument part associated with the first system.

The first system of the musical score, measures 1-4. It features a treble and bass staff. The treble staff contains a melodic line with many beamed sixteenth notes and some slurs. The bass staff contains a more rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

The second system of the musical score, measures 5-8. It continues the melodic and rhythmic themes. In measure 6, there is a section where the bass staff is written in a lower register, indicated by the instruction "In Octave below to Violins".

The third system of the musical score, measures 9-12. It includes several performance instructions: "In unis. with V." in measure 9, "In Octave below to Violins" in measure 10, "In Unison with V." in measure 11, and "In Oct. below to Vio." in measure 12. The system concludes with the instruction "Tutti diminuendo al pianissimo." in measure 12.

Andantino  
Piano

39

Now the pleas'd pow'r flinks gently down the skies, And seals with hand of

Nº 22. Adagio e Piano.

down the Dru-id's flumbring eyes.

Harp.

Thrice I pause:

Nº 22. a. Adagio e Piano.

Harp.

and

Nº 22. b. Andantino

Piano

thrice I found, The cen-tral string:

Harp

and

now I ring, By mea-surd lore pro-found, A seven-fold chime:

N<sup>o</sup> 22. c. Andantino

Harp, Piano.

and sweep, and swing; N<sup>o</sup> 22. c. A - bove  
to be repeated.

N<sup>o</sup> 22. d. Andantino.

Piano.  
Harp.

be - low; N<sup>o</sup> 22d. to be here repeated,  
except the two last Bars; instead  
of which as follows.

a - - - round: To mix thy

mu - sic with the spheres, That war - - ble to im - mor - tal ears.

Nº 23

Maestoso

41

Violins 1<sup>st</sup>  
2<sup>d</sup>

Pia. Cres.

Pia. Cres.

Tutti  
Forte

Tenor

Bases

ated,  
thead

y

Usual Pitch.

In - spi - ra - tion hears the call: She ri - ses from her

throne a - bove: And sud - den as the glan - cing

met - e - ors fall; She comes; she fills the grove.

High her port: her wa - ving hand, A pen - cil bears:

the days; the years; A - rise at her com -

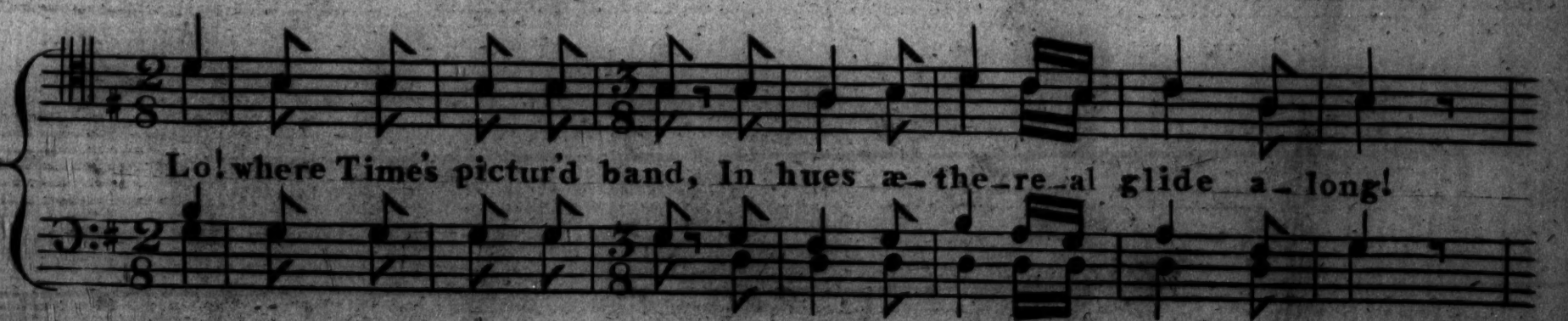
mand; And each o - be - dient co - lour - ing wears,

N<sup>o</sup> 24. Andante.Violins 1<sup>st</sup>  
2<sup>d</sup>

Tutti Piano.

Tenor.

Bases.



Lo! where Times' pictur'd band, In hues æ-the-re-al glide a-long!

N<sup>o</sup> 25. Vivace.

Violins 1<sup>st</sup> 2<sup>d</sup>

Tenor.

Bases.

Tutti Piano. un poco Forte.

Forte.

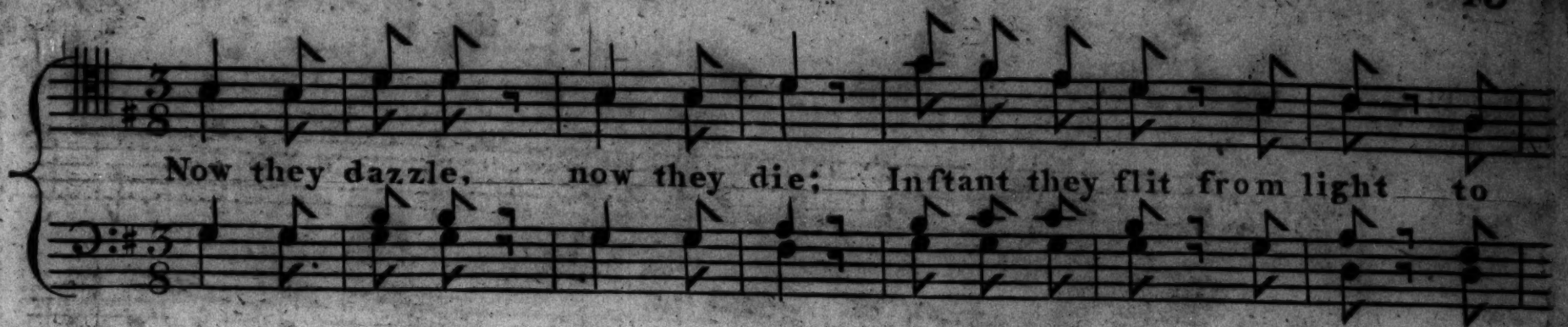
Piano. Dim. un poco. Dim. al Pianissimo.

1<sup>st</sup> 2<sup>d</sup>

Oh

mark the tran - si - to - ry throng!

Here N<sup>o</sup> 25.  
to be repeated.



Now they dazzle, now they die; Instant they flit from light to



shade: Mark the blue forms of faint fu-tu-ri-ty; Oh



mark them ere they fade. Whence was that in-ward



groan? Why bursts through clo-sed lids the



tear? Why up-lifts the bristling hair,



Its white and ve-ne-ra-ble shade?



Why down the consecrated head, Courses in chilly drops the dew of fear?



All is not well! the pale-ey'd moon,,



Curtains her head in clouds! the stars re-tire!



Save from the sultry south alone, The swart star



flings his pestilential fire! Even sleep her-



self will fly. If not recalled by harmony.

Piano

47

Wake my lyre thy fo - - - f - - - test numbers

Such as

nurse ec - sta - - - - tic flumbers;

Sweet as tranquil

virtue feels, When the toil of life is ending;

While from the

Andante.

earth the spi - rit steals, And on new born plumes a - scending,

usual pitch

Hastens to lave in the bright fount of day,

'Till

def - ti - ny pre - pare a shrine of pu - rer clay.

N<sup>o</sup> 26. Andantino.

Mutes. *h*

Violins 1<sup>st</sup>  
2<sup>d</sup>

The second Violin may be played in unison with the Tenor.

Mutes.

Tenor.

Mutes.

Bases.

Violoncello only.

one Bassoon.

This page contains five systems of handwritten musical notation. Each system consists of three staves: a top staff with a treble clef, a middle staff with a C-clef (alto clef), and a bottom staff with a bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system begins with a key signature of one sharp (F#) and a common time signature (C). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscript notation. The paper is aged and shows some staining and wear.

N<sup>o</sup> 26. a. Andante.

One Bassoon

Pianissimo.

One Violoncello  
without MuteN<sup>o</sup> 26. b.Flutes 1<sup>st</sup>  
2<sup>d</sup>N<sup>o</sup> 26. a.N<sup>o</sup> 26. b.Bassoons 1<sup>st</sup>  
2<sup>d</sup>

Tutti Pianissimo. un pochino più forte.

un pochino più Forte

Harp.

in unison with all the Parts.

In un<sup>n</sup> with all the Parts.N<sup>o</sup> 26. a.N<sup>o</sup> 26. b.

Andantino.

un pochino più Forte.

Più Forte.

and in un<sup>n</sup> with first Flute.and in un<sup>n</sup> with Flutes

Nº 26. a.

Nº 26. b. *h* 51

Andante.

Andantino.

Più Forte.

and in un<sup>n</sup> with Flutes.

and in unison with first Flute.

and in un. with First Flute

and in unison with Flutes

and in unison with Flutes

Tutti Diminuendo al Pianissimo.

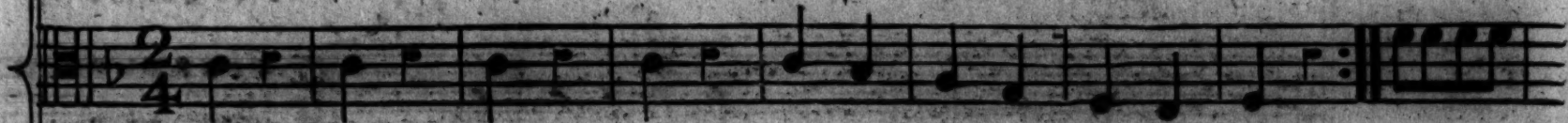
## Grave

The Shakes by the Organ.

Violins.



Tenor



Basses



Organ to play in Unison with all the Parts.



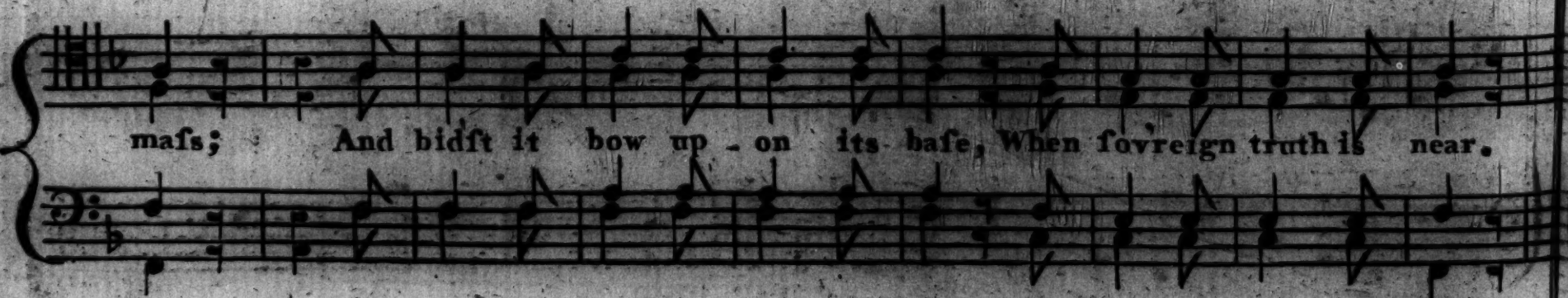
## Grave



Thou Spirit pure, that spreadst unseen, Thy pinions o'er this pondrous sphere:



And breathing through each ri-gid vein, Fillst with stupendous life the marble



mass; And bidst it bow up on its base, When sov'reign truth is near.

Nº 28

Grave.

The Shakes by the Organ.

53

Violins 1<sup>st</sup>  
2<sup>d</sup>

Tutti Forte.

Tutti Piano.

Tenor

and in Unison with the upper Parts

Organ

Basses

Tutti Forte

Tutti Piano

Tutti Forte

1<sup>st</sup>

2<sup>d</sup>

*piano*

Spirit in - vi - si - ble! to thee, We swell the so - - lemn

*Usual pitch*

har - mo - - ny. Hear us and aid; Thou that in Vir - tues

cause, O'er ru - led Na - ture's laws: Oh hear, and aid with

in - flu - ence high, The fons of Peace and Pi - e - - ty..

*Andantino*

First born of that æ - - the - re - al tribe, Call'd into birth ere Time or

Place; Whom Wave nor Wind can cir - cum - scribe:

Heirs of the li - quid li - ber - ty of light; That float on rain - bow

pen - nons bright, Through all the wilds of space. Yet thou a -

- lone of all thy kind, Canst range the re - gi - ons of the

mind. Thou on - ly knowst, That dark me - an - dring

Andante.  
maze, Where way - ward False - hood strays; And seiz - ing swift the

forte.  
lur - king sprite, Forcest her forth to flame and light.

## Andante.

Un poco Forte.



Thou canst en - ter the dark cell, Where the vul - ture



Con - science flum - bers; And un - arm'd by char - ming spell, Or



ma - gic num - bers; Canst rouse her from her for - mi - da - ble



For. un p. F.  
fleep, And bid her dart her ra - ging ta - lons deep,



Usual pitch  
Yet ah! too fel - dom doth the fu - ri - ous fiend, Thy  
Adagio



Andante  
Forte  
bid - ding wait: Vin - dic - tive, self pre - pared;

usual pitch Adagio

She knows her tor-tu-ring time; too sure to rend, The

trembling heart, when Vir-tue quits her guard.

Grave

Pause then ce-lestial guest: And broo-ding on thine

Ad-a-mantine sphere, If fraud ap-proach, Spi-rit that fraud de-

Harp.

- - clare:

To Conscience,

Grave e forte.

and to

Mo-na,

leave the rest.

58 No 29

Andante

Clarinets

Tutti Forte

Violins

Tenor

Bassoons

Basses and  
Serpent.

The first system of the musical score, measures 58-62, features five staves. The top two staves are for Clarinets and Violins, both in treble clef with a key signature of two flats (B-flat and E-flat). The third staff is for Tenor, in bass clef with a key signature of two flats. The bottom two staves are for Bassoons and Basses and Serpent, both in bass clef with a key signature of two flats. The tempo is marked 'Andante' and the dynamic is 'Tutti Forte'. The music consists of a series of eighth and sixteenth notes, with some rests and a fermata over the final measure of the system.

The second system of the musical score, measures 63-67, continues the same instrumentation and key signature. It features five staves for Clarinets, Violins, Tenor, Bassoons, and Basses and Serpent. The music continues with a similar rhythmic pattern of eighth and sixteenth notes, with some rests and a fermata over the final measure of the system.

Andante.

un poco Forte.

59

Hark!

heard ye not yon foot step dread,

That shook the

earth with thundring tread?

'Twas Death:

Here the eight last bars  
of the preceding Sym<sup>y</sup>  
to be repeated; and then,  
instead of the bar of rest,  
as follows.

in

haste, The War-rior past:

High towrd his

hel-med head.

I mark'd his mail;

I

mark'd his shield;

I spy'd the spark-ling of his spear;

I saw his gi-ant arm the fal-chion wield:



Wide wav'd the bick'ring blade, and fird the an-gry air.



On me, he cryd, my Bri-tons wait:



To lead you to the field of fate, I come:



Yon Car, That cleaves the air, Def\_cends to throne my



State: I mount your Cham\_pi-on and your God:



My proud Steeds neigh be-neath the thong:

Nº 30

Presto

61

Violins 1<sup>st</sup>  
2<sup>d</sup>

Tenor

Bases

Tutti Forte.

Hark to my wheels of brass that rattle loud!

Nº 31

Spiritoso.

Clarinets 1<sup>st</sup>  
2<sup>d</sup>

Trumpets 1<sup>st</sup>  
2<sup>d</sup>

Bassoons 1<sup>st</sup>  
2<sup>d</sup>

Tutti Forte.

Hark to my Clarion Thrill, that braves the woods a--mong!

Fear not now the Fe-vers fire: Fear not now the Death-bed

Groan: Pangs that torture; Pains that tire; Bed-rid

age with fee-ble moan: These do--mes-tic ter--rors wait,

Hourly at my Pa-lace gate: And when o'er slothful realms my

rod I wave, These on the ty-rant King and co-ward Slave.

Forte.

Usual pitch.

Rush with vin-dic-tive rage and drag them to the grave.

But

ye my Sons at this high hour, Shall feel the full-ness of my

pow'r:

From all your bows, In le-vel'd rows, My own dread

Andante

shafts shall show'r

Go then to conquest, glad-ly go; Deal forth my

for. us! pitch.

dole of def-ti-ny, With all my fu-ry dash the trembling

for. us! pitch.

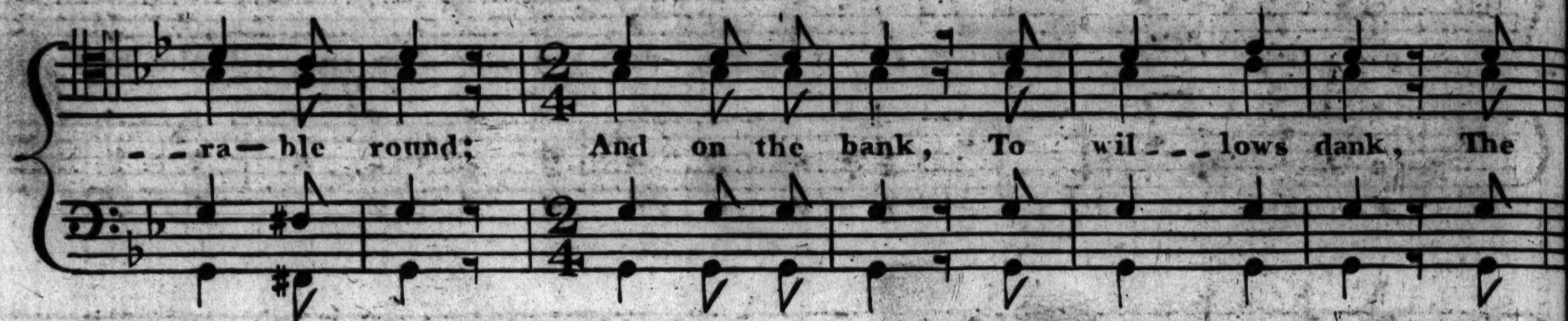
foe,

Down to those darksome dens where Rome's pale spec-tres lie:

## Adagio

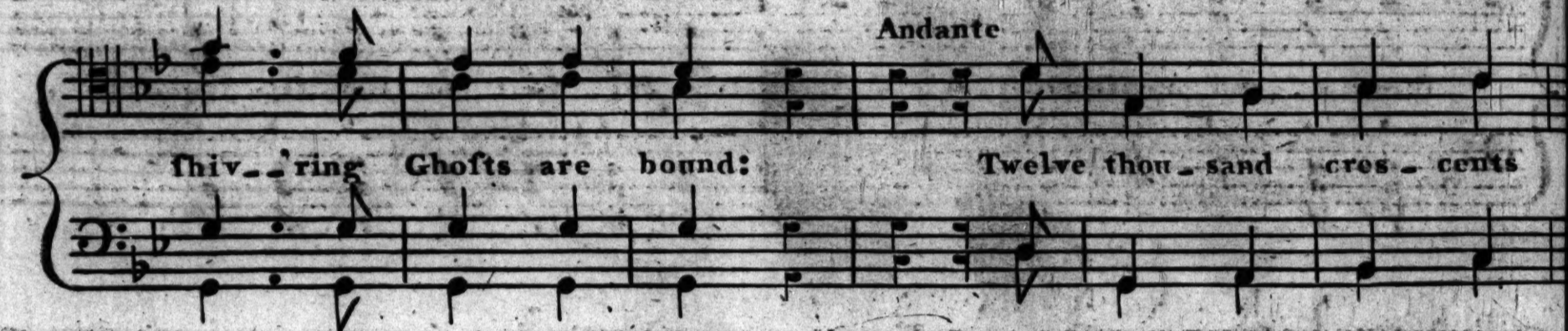


Where creeps the nine-fold stream pro-found, Her dark in-ex-



-ra-ble round; And on the bank, To wil-lows dank, The

## Andante



Thiv-ring Ghosts are bound: Twelve thou-sand cres-cents



all shall swell, To full orb'd pride, and fa-ding die, Ere



they a-gain in life's gay man-sions dwell; Not such the



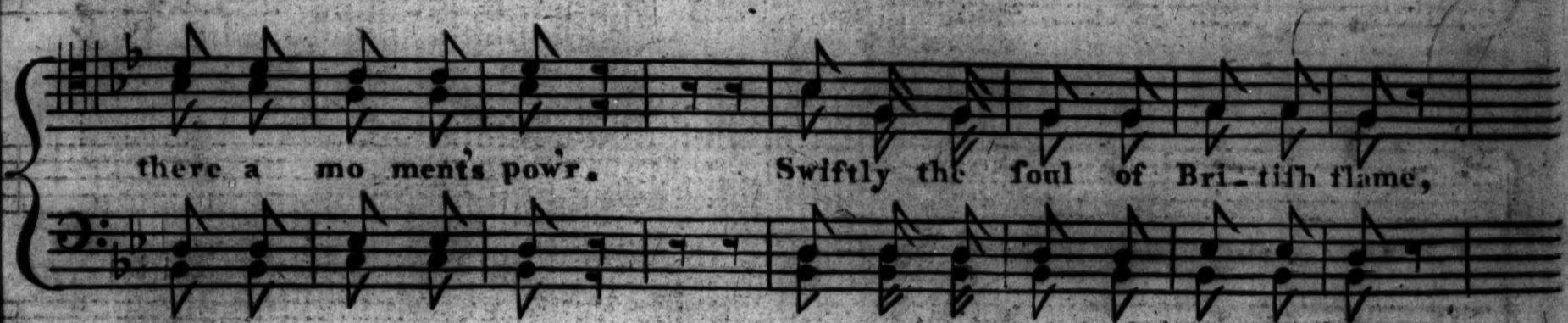
meed that crowns the Sons of li-ber-ty.



No my Bri - tons; bat - tle slain, Rap - ture gilda your



par - ting hour: I that all def - pot - ic reign, Claim but



there a mo - ment's pow'r. Swiftly the foul of Bri - tish flame,



An - i - mates some kin - dred frame; Swiftly to life and light tri -



umphant flies; Ex - ults a - gain in martial ec - sta - cies; A -



- gain for free - dom fights, a - gain for free - dom dies.

66  
No. 32.

Largo.

Trom.

Tutti Piano.

-boni.

Harp

And in Unifon. with the other Parts, as far as they will admit of it.

*pia.* Un poco *f.* *pia.* *f.* Tutti *pia.*

Un poco *f.*

Un poco *f.* *pia.*

*Pia.* Un poco *f.*

*f.* *f.*

*f.* *f.* 1<sup>st</sup> 2<sup>d</sup> *f.*

Adagio

67

Lo where in - cum - bent o'er the shade, Rome's rav' - ning ea - gle

bows her beaked head! Yet while a moment Fate af -

- fords; While yet a moment Freedom stays: That

moment which out - weighs, E - ter - ni - ty's un - mea - surd

Andante

hoards; Shall Mo - na's gratefull Bards em - ploy, To

hymn their God - like He - ro to the sky.

## Maestoso

Ra-diant Ru-ler of the day, Pause up-on thy

Orb sub-lime, Bid this aw-ful mo-ment stay,

Bind it on the brow of Time, While Mo-nas tremb-ling

e-choes sigh, To strains that trill when He-roes die.

No. 33.

Largo.

Trom-

Tutti Piano.

-boni.

And in Unison with the other Parts, as far as they will admit of it.

Harp.

*pia*  
Un poco f.  
Un poco f.  
*pia*

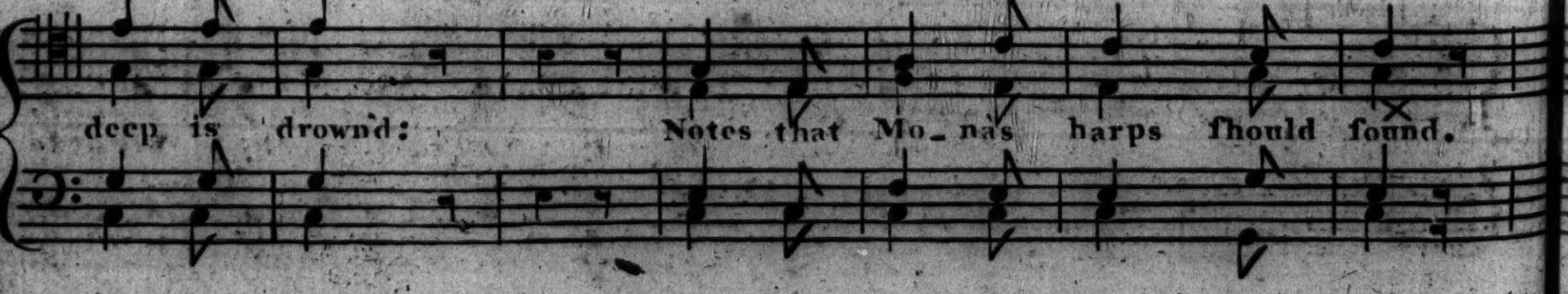
*Tutti p<sup>ia</sup>* *Tutti f.* *Tutti p.*

*Tutti p.* *Tutti p.* *Tutti f.* *Tutti f.*

*Tutti p.* *un poco f.* *dim* *Tutti p.* *un poco f.* *dim.*

*Tutti f.* *pia* *un poco f.* *Dim.* *un p. f.*

Hear our harps in accents flow, Breathe the dig-ni-ty of woe.



Nº 34. Largo.

71

Trom: *Tutti piano.*

1<sup>st</sup> 2<sup>d</sup>

1<sup>st</sup> 2<sup>d</sup>

*dim.* See our tears fo-ber showr,

O'er this thrine of glo-ry pour:

1<sup>st</sup> 2<sup>d</sup>

*dim.* Ho-ly tears: by Vir-tue

shed: That em - - balm the va - liant dead In

these our fa - - cred Song we steep: Tears that Mo - - na's

Bards should weep. Ra - - diant Ru - - ler hear us

call, Blef - - sings on the God - like Youth, Who dard to fight, who

dard to fall For Bri - - tain, Freedom, and for Truth: His

dy - ing groan, his par - ting figh, Was Mu - sic for the Gods on

high: 'Twas Va - - lours hymn to Li - - ber - - ty.

## No 35

## Maestoso

Trombone

Tutti un poco Forte

Harp

Harp

Tromboni

un poco f.  
un poco f.

Pia.

Pia.

un poco f.

Pia.

Tutti Forte.

un p.F.  
un p.F.

Tutti Piano.

un p.F.

Tutti Piano

*h*

**Tutti f.**

**1<sup>st</sup> 2<sup>d</sup>**

**Un poco Forte.**

**Ring out ye mortal Strings.**

**Nº 36****Maestoso.***The Shakes by the Organ.***Piano.****Violins  
1<sup>st</sup> & 2<sup>d</sup>****Harp****Tenor****Violon-  
cello.****Bass**

**In unif. with all the parts except the Bass.**

**Tutti un poco forte**

**un p Forte.**

**And in un: with the other Parts.**

**piano.**

**un poco forte.**

**Organ in unison with all the Parts.**

Bis - - - - -

Tutti *pia.*

In Un. with all the Parts

Tutti Forte.

Tutti Piano.

Un poco *f.*Un poco *f.*

In unis: with all the Parts.

Tutti Forte

Harp here to  
strike the whole  
Chord: SemibreOrg. to strike  
the whole Chord  
Minims.

Answer,

thou

heav'nly

harp

in distinct

with

spi - rit

all, That

oer An - - draf - tes throne self warbling fwings; There were ten

thousand spheres in meafurd chime, Roll their ma - jestic melodies a -

long, Thou guidft the thundring song, Poifd on thy jaf - per arch fub -

*Un poco Piano.*

- lime, Yet fhall thy heav'nly ac - cents deign, To mingle

*Un poco Forte.*

with our mor - tal ftrain, And Heav'n and Earth u - nite in

cho - rus high While Freedom wafts her champion to the sky.



## Dead March for the end of Caractacus.

The Captives should be led off in the order marked below: one Step for each bar.

Flutes

Clarinetts

Bassoons

Serpent

Kettle Drum

*Tutti Piano*

*Grave*

ELIDURUS

EVELINA

ar.

3

CARACTAGUS

If the beginning of this March should not be found long enough to introduce the Captives properly, it may be lengthened by altering from the end of the twelfth bar in the following manner.

The image displays a musical score for a march, consisting of two systems of staves. Each system includes a grand staff with a treble clef and a bass clef, and a separate bass staff. The music is written in a key with one flat (B-flat) and a common time signature (C). The first system shows a melodic line in the treble staff, a bass line in the bass staff, and a separate bass staff with a steady eighth-note accompaniment. The second system continues the melody and bass line, with the text "ko. as in Page 2" appearing twice, indicating a repeat or continuation from the previous page. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano).

# CORRECTION

To express the proper accent of the Symphony N<sup>o</sup> 14. it should be read thus

N<sup>o</sup> 14

Violins  
1<sup>mo</sup> & 2<sup>do</sup>

Tenor

Bases

Andantino

N<sup>o</sup> 15

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1890

THE BUREAU OF THE ARMY AND NAVY



THE UNIVERSITY OF CHICAGO

\_\_\_\_\_

1940





1940

1940




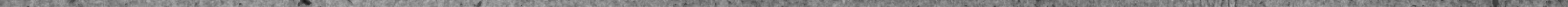


This image shows a horizontal strip of aged, textured paper. The paper has a mottled appearance with various shades of brown and tan, indicating its age and possibly exposure to light or moisture. There are some faint, dark spots and a small, dark smudge near the center, which are typical of old paper. The texture appears slightly grainy.

A close-up, horizontal view of a textured surface, possibly a book cover or endpaper. The texture is mottled and grainy, with a mix of light and dark gray tones. Numerous small, dark specks and fibers are visible throughout the material, giving it a rough, aged appearance. The lighting is somewhat uneven, with slightly darker areas towards the right side of the frame.

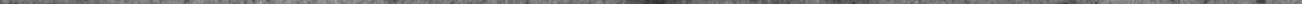


7

PLATE 15



11

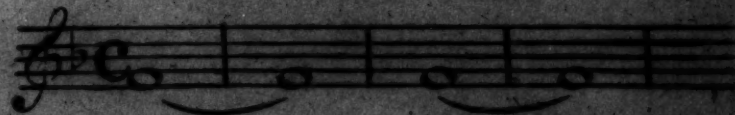


# CORRECTIONS.

1

Page 2. In the first Stave, in the first and second Bars, and again in the third and fourth Bars, read

the Second Violin's part with Ligatures; thus: -



In the fifth and sixth Bars, read the "un poco Fermo" of the first Violin to begin at the sixth

Bar. - In the fifth Stave, in the first Bar, read over the first Violin's part "Piano"; in the second Bar, read over the above Violin Part "un poco Fermo".

Page 3. In the third Stave, in the third Bar, instead of G Minim read A Minim; thus:



In the sixth Stave, in the first Bar, instead of  $\frac{A}{F}$  Crotchets read  $\frac{B}{F}$  Crotchets; thus:



In the third Bar, instead of  $\frac{B}{F}$  Crotchets read  $\frac{A}{F}$  Crotchets; thus:



In the sixth Bar, instead of G. Minim, read F. Minim; thus:



Page 5. In the first, second and third Staves, read the fourth & fifth bars thus:



Page 6. In the twelfth Stave, in the fifth bar, between the Note for the word "dare" and the Note for the word "To" read a Quaver Rest; thus: - - - - -



dare To hover &c.

Page 8. In the third and fifth bars of the Tenor Cliff of the Symphony N<sup>o</sup> 3. read the Tenor's part with a Ligature; thus: -



Page 13. In the 7<sup>th</sup> and 8<sup>th</sup> Staves, read  $\frac{2}{4}$  before the 5<sup>th</sup> bar instead of the 4<sup>th</sup>; thus:



In the Symphony N<sup>o</sup> 6. there should be no Ligature between D Minim and D Minim;

but thus: - - - - -



Page 15. The bar after the four last bars of N<sup>o</sup> 6. instead of the bar of rest, should be thus:



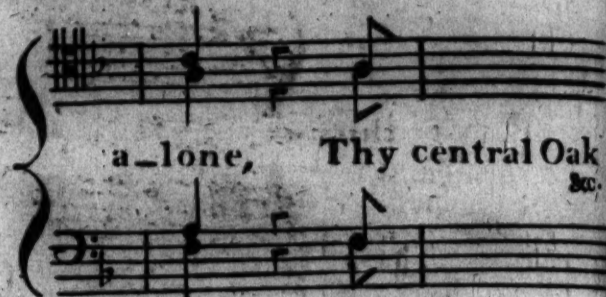
Page 23. In the tenth Stave, in the fifth bar, before the upper note for the syllable "Fev," and again in the last bar, before the under note for the word "Fear," there should be a Natural; thus: — — — — —

Fev'rish Rage, and chilling Fear;

In the two last Staves, there should be no Flat to either of the Cliffs.

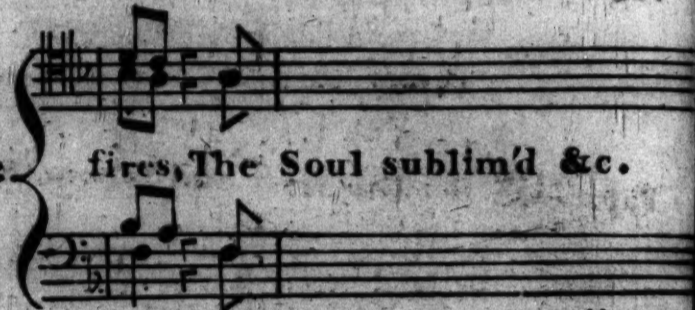
Page 25. In the ninth and tenth Staves, in the last bar, after the notes for the syllable "lone,"

instead of a Quaver Rest read a Crotchet Rest; thus:



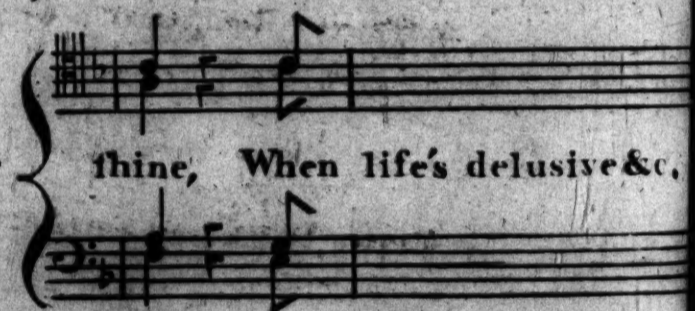
In the eleventh and twelfth Staves, in the last bar, after the notes for the word "fires,"

instead of a Quaver Rest read a Crotchet Rest; thus:



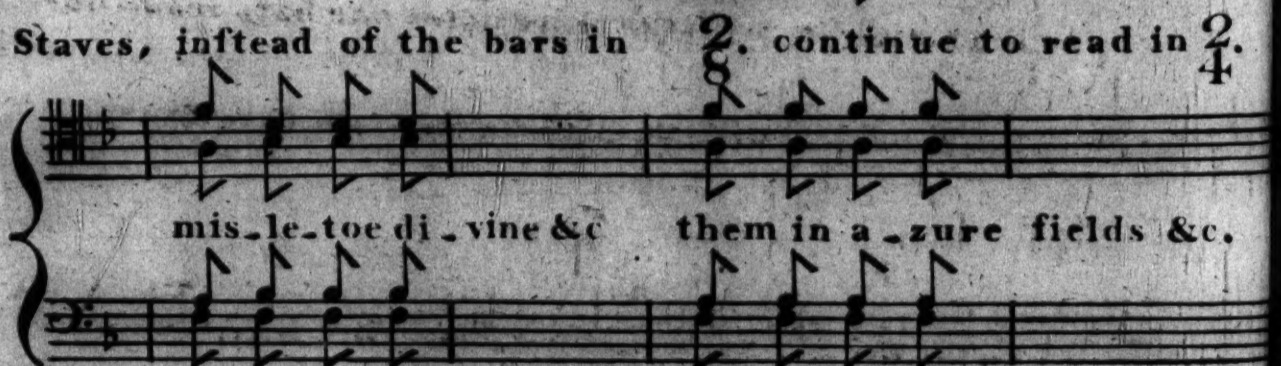
Page 26. In the fifth and sixth Staves, in the last bar but one, after the notes for the word "thine,"

instead of a Quaver Rest read a Crotchet Rest; thus:



In the four last Staves, instead of the bars in 2. continue to read in 2.

thus: — — — — —



Page 31. In the fourth Stave, in the eighth bar, before the upper note for the syllable "Dis," there should be a Flat; thus: — — — — — Dis-mal notes &c.



Page 34. In the first Stave there should be a sharp to the F. line of the Cliff. — In the third and 4<sup>th</sup>

Staves, in the second bar, instead of a Quaver for the last syllable of the word

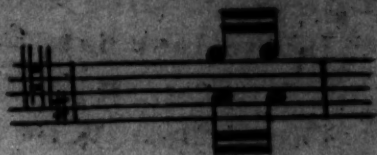
"extacy" and two Quaver Rests, read a Crotchet for that syllable and one Quaver rest;

thus: —



Page 35. In the eighth Stave, in the fourth bar, there should be no Ligature between the Notes

for the last syllable of the word mellifluous; but thus:



mellifluous treasures &c.

Page 37. In the eighth and ninth Staves, in the first bar, instead of G, B, D, read F, A, D;

thus:

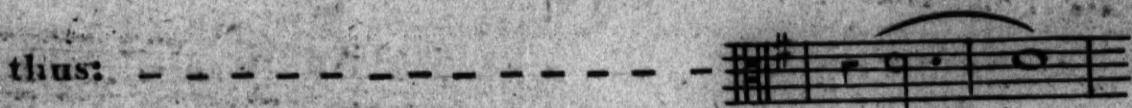


In the third bar, read an Arpeggio mark to the Chord; thus:



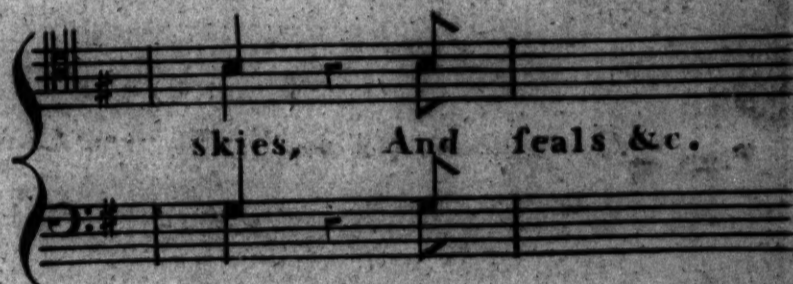
Page 38. In the twelfth Stave, between the sixth and seventh bars, there should be a Ligature;

thus:



Page 39. In the first and second Stave, in the fifth bar, after the notes for the word "skies," instead of

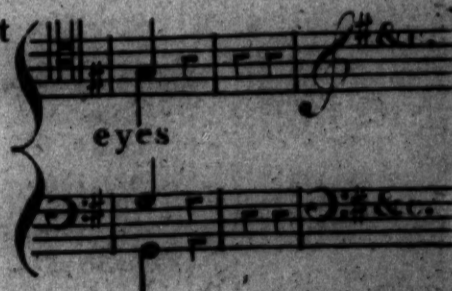
a Quaver Rest read a Crotchet Rest; thus:



In the third and fourth Staves, after the notes for the word "eyes," instead of a Crotchet

Rest, making with the above notes one bar, read three Crotchet

Rests making with the above notes two bars; thus:



In the the 12<sup>th</sup> Stave, in the 5<sup>th</sup> bar, after G, G, Minims read D, D, Crotchets; thus:



Page 40. In the two last Staves, after the notes for the word "spheres," instead of a Quaver Rest read

a Crotchet Rest; thus:



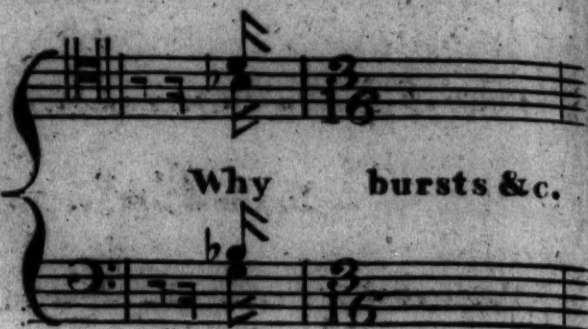
Page 43. In the two last Staves,  $\frac{3}{8}$  instead of being before the fourth

bar, should be before the fifth; thus:

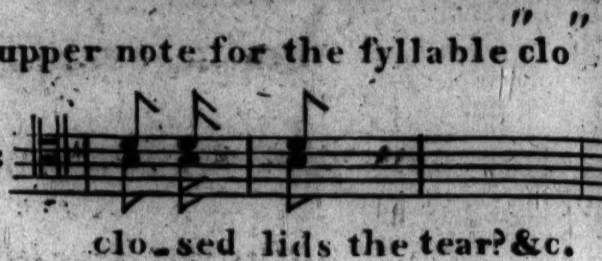


Page 45. In the seventh and eighth Staves, in the fourth bar, read a semiquaver Rest between the Quaver Rest and the notes for the word "Why; and then

read  $\frac{3}{16}$  before the fifth bar instead of the fourth; thus:



In the seventh Stave, in the two last bars, before the upper note for the syllable clo and that for the word lids, there should be no Flat; but thus:

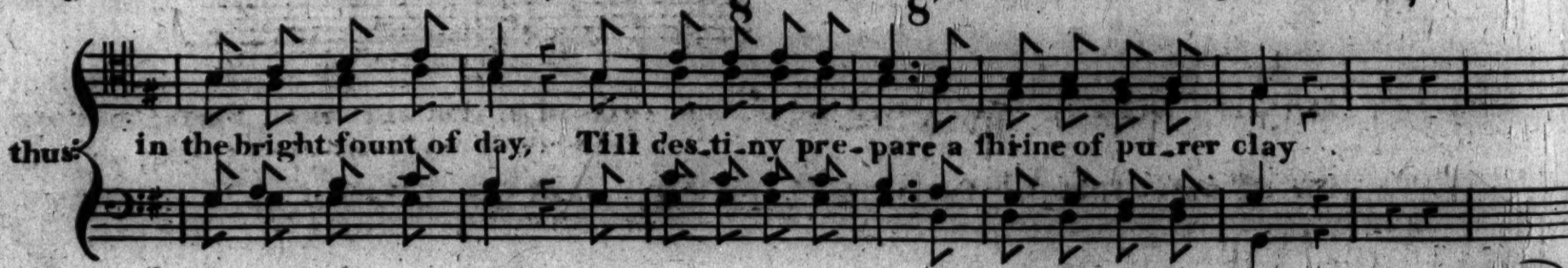


Page 46. In the seventh, eighth, ninth, and tenth Staves, beginning at the third bar of the 7<sup>th</sup>

and eighth, instead of reading  $\frac{3}{16}$  read  $\frac{2}{8}$ ; thus:



Page 47. In the four last Staves, instead of  $\frac{2}{8}$  and then  $\frac{3}{8}$ , continue to read  $\frac{2}{8}$  to the end;



Page 50. In the ninth Stave, in the last bar, there should be Ligatures to the notes; thus:



Page 52. In the second Stave, over the last bar, and in the fifth Stave, over the three first bars, there should be the following mark: ~~~~~

In the seventh and eighth Staves, after the notes for the word "unseen", instead of a Quaver Rest there should be a Crotchet Rest; thus: -



In the two last Staves, after the last bar, read a bar of rest; thus:



Page 53. In the second Stave, over the 5<sup>th</sup> and 6<sup>th</sup> bars, read the following mark:

In the 4<sup>th</sup> Stave, in the 2<sup>d</sup> bar, instead of F, F, C, E, read F, F, A, C; thus:

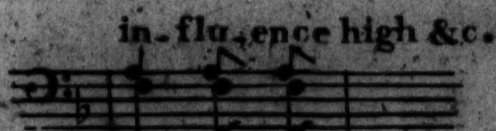


Page 54. In the 5<sup>th</sup> Stave, in the 5<sup>th</sup> bar, instead of Quavers for the word "Oh" read Crotchets, thus:



In the eighth Stave, in the first bar, instead of Crotchets for

the two syllables "flu-ence" read Quavers; thus:



In the last Stave, in the first bar, after the note for the word "Place"

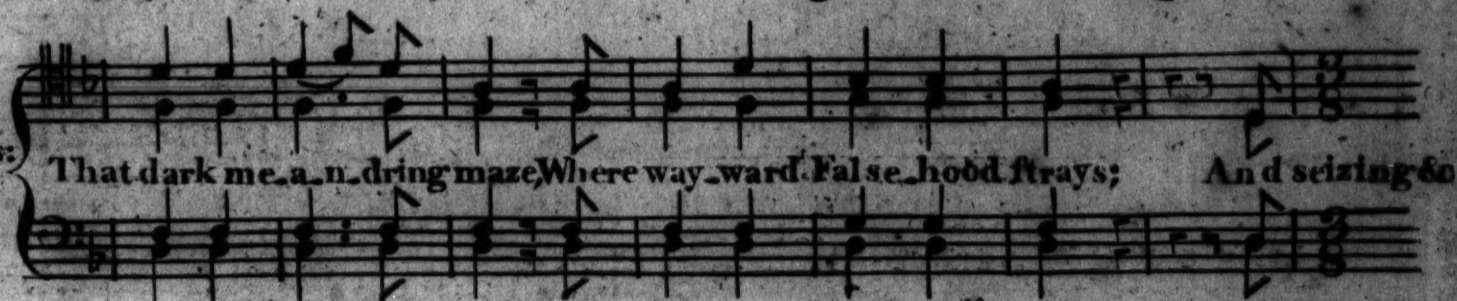
Place; &c

read a Quaver Rest; thus: - - - - -



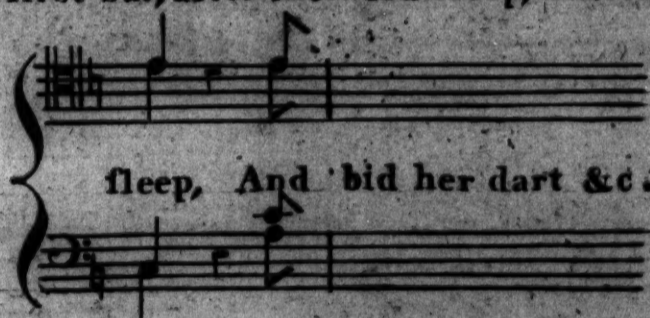
Page 55. In the seventh, eighth, ninth and tenth Staves, instead of 3/8 continue to read 2/4 to the end of

the word And; thus:



Page 56. In the seventh and eight Staves, in the first bar, after the word "sleep," instead of a Quaver

Rest read a Crotchet Rest; thus:



In the 9<sup>th</sup> and 10<sup>th</sup> Staves, over the 5<sup>th</sup> bar, instead of "Andante" read "Forte"; and over the 2<sup>d</sup> note of the 6<sup>th</sup> bar, instead of "Adagio" read "Usual Pitch."

In the two last Staves, in the two last bars, instead of a Quaver Rest, a Crotchet, a Quaver, a Crotchet, and a Crotchet Rest; read a Crotchet Rest, two Quavers, a Crotchet,

a Dot, and a Quaver Rest; thus: - - - - -



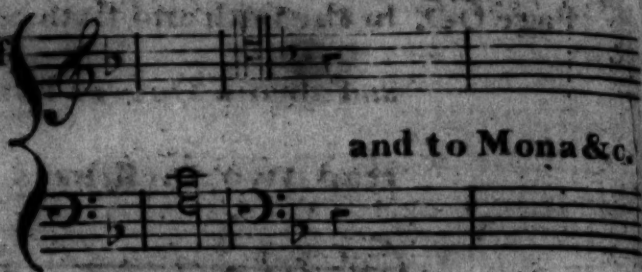
Page 57. In the seventh & 8<sup>th</sup> Staves, in the 2<sup>d</sup> bar, after the notes

for the word "sphere," instead of a Quaver Rest read a

Crotchet Rest; thus: - - - - -



In the ninth and tenth Staves, in the fifth bar, instead of Crotchets and a Crotchet Rest, read Minims; thus:

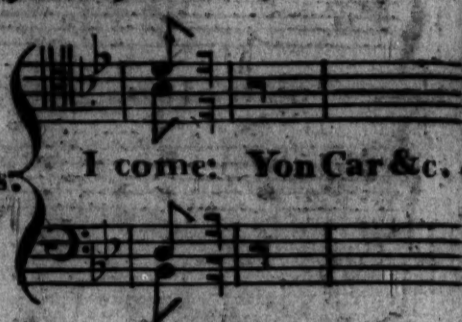


Page 59. In the fifth and sixth Staves, in the second bar, the notes for the word "haste" instead of Quavers should be Semiquavers; thus: - - - - -



Page 60. In the fifth and sixth Staves, in the last bar, the notes

for the word "come" instead of Semiquavers should be Quavers; thus:



Page 61. The Time of the symphony N<sup>o</sup> 30. instead of 6 should be 3.

Page 63. In the ninth and tenth Staves, in the last bar but one, after the Crotchets for the word

"dash," instead of a Dot read a Quaver Rest; thus:



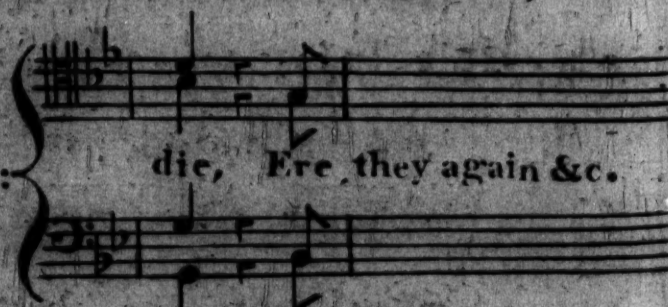
Page 64. In the two first Staves, in the first bar, between the Crotchet Rest and the notes for the

word "Where," read a Quaver Rest; thus: - -



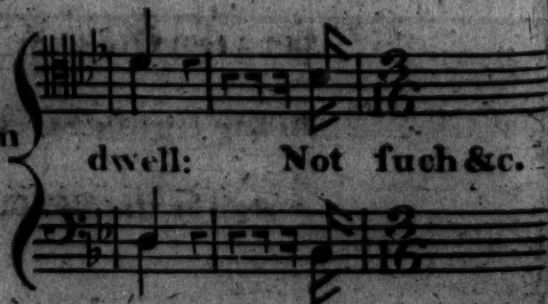
In the seventh and eighth Staves, in the last bar, after the notes for the word "die," in

stead of a Quaver Rest read a Crotchet Rest; thus:



In the ninth and tenth Staves, between the notes for the word "dwell" and those for the word "Not," instead of a Crotchet Rest making with them one bar, read two Crotchet Rests,

one Quaver Rest, & one Semiquaver Rest, making with them two bars; thus: - - - - -



Page 65. In the fifth and sixth Staves, in the third bar, instead of reading Quavers for the word "pow'r" and then a Quaver Rest, read Crotchets; then, instead of one bar of rest in  $\frac{2}{8}$ , read two such bars of rest; then, instead of  $\frac{2}{8}$ ,  $\frac{3}{16}$ , alternately, read  $\frac{3}{16}$  to the

end, thus:

pow'r Swift-ly the soul of Bri-tish flame, An-ti-mates some kin-dred frame; Swift-ly to life and light tri-um-phant flies; Ex-ults a-gain in mar-tial ec-sta-cies; A-gain for free-dom fights, a-gain for free-dom dies.

Page 66. In the 6<sup>th</sup> Stave, in the 3<sup>d</sup> bar, read the "un poco forte" to begin at the two last notes.

In the last Stave but one, in the fifth bar, in the lower Trombone's

part, read C. Minim with a Dot, and then G. Crotchet; thus:

Page 67. In the fourth Stave, in the sixth bar, read a Natural before

the note for the syllable "ment," thus: - - - - - mo-ment Fate affords &c.

In the fifth Stave, in the fourth bar, instead of B. Crotchets for

the syllable "dom," read D. unison Crotchet for that syllable; thus:

In the fifth and sixth Stave, in the last bar, read a Quaver Rest

between the Crotchet Rest and the notes for the word That; thus:

In the eighth Stave, in the last bar, read a Natural before the lower

note for the syllable "mea," thus: - - - - -

In the ninth and tenth Staves, in the last bar, between the notes for the syllable "ploy"

and the word "To," instead of a Quaver Rest read a Crotchet Rest; thus:



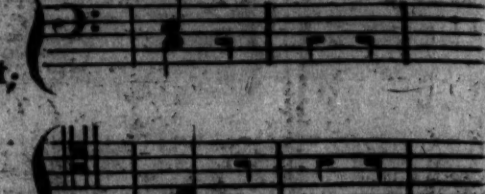
Page 68. In the seventh and eighth Staves, after the last bar, read

a bar of rest; thus: - - - - -



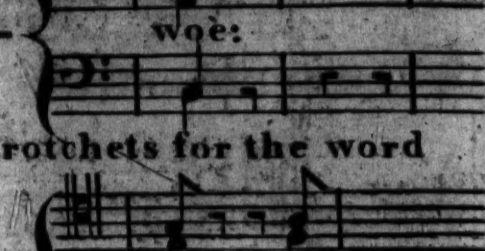
Page 69. In the two last Staves, after the last bar, read a bar of Rest;

thus: - - - - -



Page 70. In the eighth and ninth Staves, in the last bar, instead of Crotchets for the word

"pant" and a Quaver Rest, read Quavers and two Quaver Rests; thus:

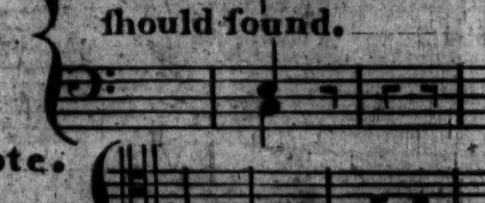


In the two last Staves, after the last bar, read a bar of rest; thus: - - - - -



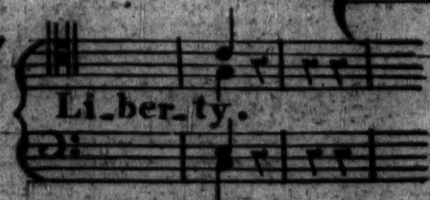
Page 71. In the third Stave, in the last bar, read a shake over the last note.

In the ninth and tenth Staves, after the 4<sup>th</sup> bar, read a bar of rest; thus:



Page 72. In the two last Staves, after the last bar,

read a bar of rest; thus: - - - - -



Page 74. Read the second bar of the fifth, sixth, seventh,

and eighth Staves thus: - - - - -

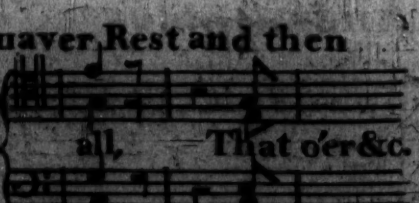
At the Chorus's part read "Andantino."



Page 75. In the seventh Stave, in the fifth bar, read thus:



In the two last Staves, after the notes for the word "all," instead of a Quaver Rest and then the notes for the word "That," making one bar, read a Quaver Rest, a Crotchet Rest, & then the notes for the word "That," making two bars; thus:



Page 76. In the four last Staves, instead of 3 and then again 2, continue to read 2 throughout;



Corrections.

1

Instead of the original Symphony N<sup>o</sup> 5 representing Snowdon answering to N<sup>o</sup> 4,  
read the following, which is meant to represent Mona calling upon Snowdon.

N<sup>o</sup> 5.

Tutti piano

Violins  
1<sup>st</sup> & 2<sup>d</sup>

Harp

Harp

Maestoso

Tenor

Violoncello

Bass

Organ to play in Unison with all except the Harp

Maestoso

Tutti un poco più forte

Andantino

Andantino

Hark!

She

**Maestoso**  
Tutti un poco piu forte

speaks from all her strings!

This system contains the first eight measures of the piece. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 3/8 time. The first four measures show a melodic line in the first treble staff and a rhythmic accompaniment in the other staves. The last four measures continue this pattern, with the text 'speaks from all her strings!' appearing below the first four measures.

Tutti forte

**Maestoso**

Andantino

Hark!

This system contains measures 9 through 16. It continues the grand staff notation. Measures 9-12 are marked 'Tutti forte' and 'Maestoso'. Measures 13-16 are marked 'Andantino' and 'Hark!'. The music shows a change in tempo and dynamics, with a more pronounced melodic line in the first treble staff.

Andantino

her loudest E - cho rings!

Maestoso

1st 2d

At the beginning of the Symphony N<sup>o</sup> 26, instead of these words, "The second Violin may be played in unison with the Tenor," read as follows, "The second Violin may either be played in unison with the Tenor or with the first Violin, according to the effect?"

